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direct rendition of a Latin durative ablative of time. More than that: the durative dative proper never became naturalized in Old English (West-Saxon and Northumbrian) or, probably, in the Germanic languages as a whole: in each, time how long was habitually expressed by an accusative, not by a dative, even in translations of late Latin texts abounding in ablatives of time how long.

MORGAN CALLAWAY, JR.

University of Texas.

MORE'S *PSYCHOZOIA*

In general it may be said that during the reign of Elizabeth the conventional themes of medieval allegory, so familiar in poetry up to that time, began to be limited to the drama, and particularly to pageantry in the drama. What allegory we find in the poetry of the later Elizabethan years is in the main decadent. This is even more true of the early years of the seventeenth century, though there may be observed a new departure in the use of certain allegorical devices to interpret various of the newer scientific theories. Thus one finds in Fletcher's *Purple Island* whole passages of anatomical detail; such an attempt is made at scientific accuracy that what we have seems frequently like a versified text book on physiology, reminding us frequently that the theory of the circulation of the blood, for example, was still a novelty.

It is interesting, therefore, to find a poem which combines, together with undoubted references to contemporary science, at least seven of the most popular allegorical devices of the Middle Ages. Henry More's *Psychozoia*, first published in 1648, was the first of the *Philosophical Poems* which may be said to be the earliest publication of the great school of Cambridge Platonism. Written when More was about twenty-five years of age, the poem is a combination of frequently undigested learning based on the scholastic training of Cambridge, and a youthful enthusiasm for the newly discovered Plotinian philosophy in which More at that time believed that all contradictions were to be finally resolved. In the midst of what is admittedly a metaphysical study, sometimes nothing but a versification of portions of the *Enneads*, one comes across the pil-

grimage theme; the device of the marriage of abstractions; the figure of Alain de Lille's Nature; the contest of the Vices and Virtues; the assault of the castle of the soul; the debate; even the birds' matins.

In his dedication of the poem to his father, More says: "You deserve the patronage of better poems than these, though you may justly lay a more proper claim to these than any. You having from my childhood tuned my ears to *Spencers* rhymes, entertaining us on winters nights with that incomparable piece of his, *The Fairy Queen*, a poem as richly fraught with divine morality as phansy."¹ We are prepared from the beginning, then, for the many Spenserian reminiscences—even direct imitations and borrowings—which we find throughout *Psychozoia*; yet there are many themes in the poem which came rather from the medieval originals.

In the first canto More is dealing with one of the most difficult of all problems: the doctrine of the unity of the Trinity; and attempting, in addition, to reconcile the Christian and neo-Platonic doctrines of the Trinity; to prove, in other words, not only that the three are one, but that the Christian Father, Son, and Holy Ghost are paralleled by the Plotinian Good, Mind, and Spirit, or even that the one conception is included in the other. The allegorical form which he uses to express this complex idea is the marriage of abstractions. Ahad, or Hattove, variously spoken of as the Father and the Good, is represented as joining in marriage his children: Aeon, the Son, or the Mind, and Psyche, or the Holy Spirit. Ahad, the Father, being in his own nature infinite and incomprehensible, is represented as hidden in his own light:

. . . deeply cover'd o're
With unseen light. No might imaginall
May reach that vast profunditie.²

Neither Ahad nor Aeon is, in himself, visible to mortal eye; they may be known only through the third person of the Trinity, Psyche; and Psyche herself is visible only through the robe of Nature which she wears. In his prolonged description of this figure, More is using that great medieval conception of Nature,

¹ *The Complete Poems of Dr. Henry More*, edited by Alexander Grosart. Chertsey Worthies' Library, 1878, p. 4.

² Cf. *Paradise Lost* 3, 376 ff.

suggested probably by Claudian in his *Rape of Proserpina*, but fully worked out for the first time, in Alain de Lille's *Complaint of Nature*. Upon the flowing robes of More's Psyche there are pictures which remind one of the pictures on the robe of the earlier Nature; but More has added to his figure a "number of goodly balls" which "pendant was at the low hem of this large garment gay"—most of which danced about, though one stood among them "steady"; "a glance," as he expresses it, "at Copernicus his system." Besides this More has added to the medieval description the fourfold robe, combined of Aristotelian elements: Physis, the outer robe, sprinkled with dark little spots which increase continuously, each developing to the full its own potentiality, yet never allowing the robe to lose that shape which is its nature; the second fold, Arachnea, a web "so thin as to deceive the spider's curious touch," in the midst of which sits the third element, Haphe, the sense of touch, these two together forming the life of sensation; the fourth fold, largest and loosest of all, spreading over and transforming all things, Semele, universal imagination.

It is through this four-fold robe that man can know Psyche, and it is through Psyche that he can comprehend the Trinity. Then the poet shows the union of the Trinity under the symbol of the marriage of abstractions, a device which in medieval allegory had its inception in the *De Nuptiis Philologiae et Mercurii* of Martianus Capella, which we find used again and again throughout the Middle Ages. In addition to the marriage of Aeon and Psyche, More shows us the Father also placing his hand eternally upon the clasped hands of the Son and Spirit, with which action the union of the Trinity is accomplished.

From this macroscosmic allegory, More passes on, in the next canto, to a microcosmic one—the pilgrimage of the life of man. At first this tale, which is by far the most readable part of the *Philosophical Poems*, seems to have no connection with the first canto, but as the reader proceeds he finds that all souls are the children of Psyche, the great original source, each life on earth being a ray from the vast central sphere; the spirit, however, appears in as many guises as there are persons on the earth. The character through which More tells of the pilgrimage of life is Mnemon, who was a young man when the pilgrimage began, but whose years now number ten times ten—the Pythagorean symbol

of the perfect life.³ The allegorical device of the pilgrimage, introduced into medieval allegory by the Latin Jean de Hauteville in his *Architrenius*, reached its climax—in extension at least—in Guillaume Deguileville's *Pilgrimage of the Life of Man*, which has frequently been suggested as the source of Bunyan's allegory in the *Pilgrim's Progress*. Whatever the connection, it is interesting to note that More, whose books, according to Chiswell, the London bookseller, "ruled all London for twenty years after the Restoration," had earlier in the century written a pilgrimage allegory, which was undoubtedly widely read. Throughout the pilgrimage of Mnemon, the influence of Spenser upon More is evident to the most casual reader.

The scene of the pilgrimage is Psychania, the Land of Souls, which More describes as divided into two parts: the good, or the dwelling place of these souls which are most like God, is called therefrom Theoprepia; while the other part is Autaesthesia, the land of brute sensation. The one part is governed by the great angel Michael; the other by a giant, named Daemon, the father of all Discord, who is represented as cleft in two down to the waist. Daemon is married to "the wicked witch Duesza," from which hateful union there have been born two sons, who have been set by their father as rulers over the provinces into which his kingdom is divided: Philosomatus, the lover of the body, rules in the province of the brutish life; in Dizoiia, the province of the dual life, rules Autophilus the lover of self. It is in the province of Beiron, the country of mere sensation, that the wandering of Mnemon begins. The first district in which he finds himself is Psittacusa-Land, the dwelling place of the parrot people, who speak significant words, the meaning of which they do not comprehend. On his way, Mnemon meets with other travellers, and for awhile they journey on together, in true allegorical style. The first of these, Don Psittaco himself, discourses glibly of all the problems of the universe

³ It seems highly probable that the model for Mnemon and Milton's old Damocetas were the same—Joseph Mede, who was undoubtedly the best loved teacher of Cambridge while Milton and More, respectively the 'lady of Christ's' and the 'angel of Christ's' attended that college. The admonitions which Mnemon gives to the listening students in More's poem sound very much like the counsels which we read that Mede gave to his pupils before he dismissed them in the evening.

and says the last word in regard to each. Pithecus joins them for a short time, but rapidly proceeds to his own country, the land of the apes. It is while Don Psittaco is discoursing of religious forms and observances that there occurs that episode which is, from the point of view of allegory, one of the most interesting things in the entire poem, the birds' mass, an extraordinary device for this particular period. This carries us back historically to *La Messe des Oiseaux* of Jean de Conde⁴ of the early fourteenth century, in which occurs an elaborate parody of the church service, when Venus bids the nightingale to sing mass. The nightingale leads with the Confession, the larks take up the Introit, all sing the Litany; the nightingale sings the Gloria in Excelsis, the thrush reads the Epistle, the blackbird the Gospels, the nightingale the Creed, and the parrot preaches the sermon. The two principal treatments of the theme in English are to be found in Lydgate's *Devotions of the Fowles*⁵ and *A Proper New Booke of the Armonye of Byrdes*,⁶ sometimes attributed to Skelton. In *Psychozoia* More goes into details in regard to the setting of the matins, and then comments on the service as the birds perform it. The travelers crowd beneath a thick hedge and find before them a trimly kept close, with a raised grassy mound which is the altar of the birds. At either end stands a stately stalk of torchwort "whose yellow flames small light did cast abroad." The stump of a hollowed oak, now covered with moss, is the pulpit; the choristers, ordinary birds, occupy places on low-growing shrubs; the birds of more beautiful plumage sit on higher bushes; and above them all sits the eagle. The travellers do not remain for the entire service, but they do remark that each bird, as it enters the enclosure, bows to the east, that at various periods throughout the service, all the other birds do the same. After a song by the bird choir, the Pye, going up to the altar, bows low, then, flying to the hollow oak, thrice

Bow'd down so low as if't had been's intent
On the green moss to wipe his swarthy nose.
Anon he chatters loud, but why himself best knows.

⁴ Scheler, *Dits et Contes*, III, 1 ff.

⁵ *Lydgate's Minor Poems*, ed. J. O. Halliwell for Percy Society, VII, 1840, pp. 78 ff.

⁶ William Allen Neilson in his *The Origins and Sources of the Court of Love* devotes a chapter to the Birds' Matins.

At this the travellers leave the birds' church and take up their journey again. A short distance further on, they meet two friends of Psittaco, well named Corvino and Graculo—the description of whom is strongly reminiscent of Chaucer. There follows one of those 'debates' so common in medieval allegory and romance, in which the question is not however love, either earthly or heavenly, but is the conflict between the believers in rational and revealed religion. Eventually the discussion is ended, so far as Mnemon is concerned, by the fact that the travellers reach the crossroads; the others, still disputing, keep on in the kingdom of the brutish life, but Mnemon goes straight forward and comes at last to a high wall which completely bars his progress. This and what follows is definitely reminiscent of the *Roman de la Rose*, with its high wall and low wicket gate. Mnemon calls, and in answer there appears a youth, "in decent russet clad," who is Simon, or, as he explains it "obedientall Nature." He points out to the traveller that he has looked too high for the gate, "for that same doore where you must passe in deep descent doth lie." The wall, the traveller learns, is Self-Conceit; the low door, overgrown with stinging nettles, is Humility. Simon from this time becomes the guide usual to medieval allegory, explaining what else were dark to the traveller. Simon is accompanied by two strangely complex characters; his father, an old man, is represented as holding continually at his heart a bloody knife; his mother's back is bent beneath burdens, and her face distorted with pain. All three, we find later, are phases of the human soul, one being Patience, the other Self Denial, and Simon the complete soul which is in the end to include the others two.

The strange band passes through the gate of Humility and finds the valley of Dizoiā, where all life is dual because man opposes his will to the will of God. All is darkness, the air filled with chill fog and mist; the travellers wander about fearfully, the only sounds at first the barking of dogs. There follows an episode evidently taken directly from the *Faerie Queene* where Sir Scudamour visits the cottage of the blacksmith Care.⁷ In all this valley there are no dwellings save great forges where giants work unceasingly at the anvils. There is no rest, for when the night bird of sleep swoops

⁷ Cf. *Faerie Queene*, 4, 5, 33 ff.

down to the weary, it is driven away by the clanging of the great hammers. Thus there begins a long season of penance for the sinful man.

After many days, the light begins to appear, and the fog and mist to disperse. Above the hill, the weary man can see the first light of the sun, but something else must happen before the valley can behold the pure light, for on that hill, its shadow obscuring the sun, stands a great castle, the stronghold of Daemon. Here the author combines two of the most popular themes in medieval allegory: the siege of the castle, and the war between the Vices and Virtues, both of which had their first form in Prudentius, the one in *Hamartigenia*, the other in *Psychomachia*. This particular castle has been called Pantheothen, but the wanderer understands at last that it should have been Pandaemoniothen. In it is the rabble rout of the Vices — many of them bearing the names of medieval Vices, but some of the others reminding the reader that the poem is a product of seventeenth-century England, as do also the names of the walls which surround the castle: Inevitable-Destiny-of-God's-Decree and Invincible-Fleshlie-Infirmities. Both of these, the poet reminds his readers, are invincible only because man has thought them so. Here, moreover, are all those pagan torments of Hades, which the medievalists delighted in introducing: a vulture tears the heart of Tityus, Sisyphus eternally rolls his stone up the never-ending hill; Tantalus forever yearns to stoop to the water which always recedes from him. All are under the spell of the mighty power that rules within the walls. As the sun rises higher and higher, Mnemon hears in the distance the clattering of an armed troop and beholds the mighty band on warlike steeds, which bear on their trappings the words: True righteousness unto the Lord of Might. This is the host of the godlike Michael. After a decisive struggle between the powers of good and evil, the castle falls before the godlike warriors, and the light of the sun streams over the valley.

But the pilgrimage is not over yet for the wanderer. Accompanied by Simon and his strange parents, Mnemon goes on through flowery fields until he comes to a hill, the ascent of which he insists upon beginning. Here he meets three sisters, Justice, Philosophy, and Apathy, with whom he wishes to linger, thinking that now at last he has reached truth. But he finds, contrary to custom, that

it is not on the hill that truth dwells, and he is forced to descend to a dark valley—the valley of the vapors which arise as long as man chooses to remain in the land of beasts. In passing through the fumes which are of self, he loses himself, for this is the valley of Nothingness. There too, the aged parents, Patience and Self-Denial—which are of self—give up their lives to their son, who becomes thereby the complete soul; vitality being lost, reality and spirit remain. Casting off the last vapors of self, Mnemon finds in the newly understood Simon his own soul; he pushes through the last of the black vapors and comes out upon that country of God where

there's no fear of Death's dart-holding hand;
Fast love, fix'd life, firm peace in Theoprepia land.

With that comes the end of the seventeenth-century pilgrimage of the soul, and Mnemon, now an old man, sinks back upon his seat beneath the trees, lost in memory of youth.

MARJORIE H. NICOLSON.

University of Minnesota.

A STUDY IN MASEFIELD'S VOCABULARY

The most casual reader of the poems of John Masefield must notice the number of uncommon words that the poet uses. It was in an endeavor to classify such words that the present investigation was undertaken.

The poems read for the purpose of this study were those in *Collected Poems* (The Macmillan Co., 1919) and *Reynard the Fox* (The Macmillan Co., 1919).¹ The *NED*. is the chief authority consulted to furnish meanings. Of an original list of 261 words, 42 have not been found. The 219 remaining words were separated into the following classes: obsolete, archaic, rare, unusual nautical words, words connected with hunting, slang and colloquial, dialectal, and words unusual in themselves or used in special senses.

Thirty-three words were found to be obsolete. Some of these are only old forms or spellings of modern words: "agen" for

¹ CP = *Collected Poems*; RF = *Reynard the Fox*. Numbers refer to pages.